



Hashiguchi Goyo

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425 Madison Ave. New York, NY 10017

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Contemporary Asian Art

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Hashiguchi Goyo

Kiyoshi Hashiguchi was born in 1880 to a samurai family in Kyushu. The artist name, Goyo, is said to have been derived from a large five-needle pine tree, which grew in his father's garden ("Goyo no matsu" in Japanese). Goyo translates to "go" (five) and "yo" (needles).

A master of intricate detail and exquisite line, Hashiguchi Goyo was part of an artistic lineage reminiscent of the esteemed prints of Harunobu and Utamaro. His training began under Hashimoto Gaho, a leader of the Kano style of painting at the Tokyo School of Fine Arts, and graduated at the top of his class in 1905. Shortly thereafter, the prominent Tokyo woodblock print publisher, Watanabe, convinced Goyo to design prints. In 1915, Watanabe published Goyo's first woodblock print, *Nude After Bathing*. His sensitive portrayal of women in a delicate, serene and infinitely graceful mode led to Goyo's immediate popularity. His mastery of line and composition are equally apparent in his tender drawings. These drawings, however, are little known in the West and are extremely scarce.

Goyo, an active perfectionist, was not satisfied with Watanabe's workmanship and consequently set up his own workshop. His standards were so high that he rarely allowed his editions to run more than eighty prints. This decision resulted in some of the most technically superb woodcuts since the late-18th century.

On February 24, 1921, Goyo died from an ear infection, the aftermath of a severe case of influenza. His early death was a tragedy to the art world. Goyo's entire artistic career spanned only fifteen short years, of which only the last five were devoted to woodblock printing. He produced only fourteen completed prints. At his death, Goyo left many works in various stages of completion. Some were ready to be printed, their full-color proofs already completed. For others, only key blocks had been carved, and still others had barely progressed beyond the preliminary sketches. Many of these prints have since been completed by members of Goyo's family.



Woman Combing Her Hair
Hashiguchi Goyo (1880 - 1921)

This classic portrait is one of the most well-known and desired prints of the shin hanga movement. The sensuality of the private act of a woman combing her hair attracted artists such as Utamaro, Degas and Picasso to the subject time and again. Goyo's stunning representation shows his innovative technique and wonderful artistic vision. Instead of jet black, her hair is textured, each strand painstakingly carved. The layer of mica creates depth while the folds in her intricately flowered kimono create a sense that she is at ease. This is a lifetime print, engraved by Masazo Koike and printed by Kanzo Somekawa.

Medium: Woodblock Print
Dated: March 1920
Size: 17.1" x 12.8"
Signature: Goyo ga

Woman with Sash in Nagajuban
Hashiguchi Goyo (1880 - 1921)

In this sensual print the model, Tomi, draws together her nagajuban, or under-kimono, while holding a narrow green sash in her mouth. Her black silky hair is neatly arranged, her pose is delicate, and her eyes are gently cast down. Underneath her garment, her bare toes peek out. The smooth cream mica ground casts a soft, shimmery light over the entire work. The red and white nagajuban is printed by the karazuri technique. Fine black outlines define Tomi's body and garments, giving her a graceful, ephemeral appearance. This is a lifetime print, engraved by Takano and printed by Akimoto Seizaburo.

Medium: Woodblock Print

Dated: May 1920

Size: 22.3" x 5.3"

Signature: Goyo ga



Woman with Sash (Study Print)
Hashiguchi Goyo (1880 - 1921)

The purpose of the study print remains unclear, mostly due to its size, which is about 1/3rd that of the actual print. Most likely it was used for space placement or design correction. However, it is undoubtedly a small study of Woman with Sash in Nagajuban and illustrates Goyo's brilliance in design.

Medium: Woodblock Print
Dated: c. 1915 - 1920
Size: 10.15" x 4"
Signature: Goyo ga





At a Hot Springs Inn

Hashiguchi Goyo (1880 - 1921)

With its elegant design and expressive artistry, this print is highly sought after. The figure of the young woman is nearly monochromatic, her kimono the same tone as her skin. Her red lips and a glimpse of the red obi serve as eye-catching pops of color. Because the woman and kimono are the same pale color, she vividly stands out from the background of colorful foliage and flowers. This print is especially significant because it is the last work Goyo supervised while on his deathbed. The completed work was printed after 1949. Key block carver: Masazo Koike. Color block carver: Kentaro Maeda. Printer: Koichi Hirai. Reverse: a collection seal.

Medium: Woodblock Print

Dated: July 1920

Size: 17" x 9.6"

Signature: Goyo ga



At a Hot Springs Inn
Hashiguchi Goyo (1880 - 1921)

This is a drawing for the print *At a Hot Springs Inn*.
Seals on reverse: Goyo Hanga Kenkyujo, and Hashiguchi Zosho.

Medium: Drawing
Dated: August 1920
Size: 17" x 9.6"
Signature: Goyo ga



At a Hot Springs Inn
Hashiguchi Goyo (1880 - 1921)

This rare colored key block is one of the three states of *At a Hot Springs Inn* in this exhibition. Goyo supervised this design on his deathbed. Collector's seal is on the reverse.

Medium: Color Key Block Print
Dated: July 1920
Size: 16.9" x 9.6"
Signature: Goyo ga



Woman in a Summer Kimono

Hashiguchi Goyo (1880 - 1921)

The model for this print was Tsuru, a waitress from Osaka and one of Goyo's favorite models. Tsuru is shown sitting on a cushion in front of a mirror. She is clothed in a diaphanous summer kimono and the form of her body is visible through her garment. With Tsuru's direct gaze and the transparent draping of the kimono, this is perhaps one of Goyo's most sensual prints. This lifetime print was engraved by Masazo Koike and printed by Seizaburo Akimoto.

Medium: Woodblock Print

Dated: March 1920

Size: 17.2" x 10.7"

Signature: Goyo ga



Woman Washing Her Face

Hashiguchi Goyo (1880 - 1921)

A young nude stands over a water basin washing her face. The pale colors and transparent screen create an intimate moment. The angle of her body draws the eye to the exciting red hairpiece and then down to the rippling water beneath her fingertips, evoking the sense of touch. The print was designed in 1920 and printed by Yasuo Hashiguchi between 1950 and 1952. It is one of a limited edition of 150 prints.

Medium: Woodblock Print

Dated: Designed July 1920

Size: 21.6" x 16"

Signature: Goyo ga



Two Women After A Bath

Hashiguchi Goyo (1880 - 1921)

Though Goyo typically depicts women alone in private spaces, here he presents a pair of women attending to their toilette. The woman in the foreground crouches with one knee up against her chest; a simple cloth drapes around her waist. Behind her, the second woman dabs at her cheek with a cloth. Unlike her counterpart, the woman in the back wears a simple robe. Goyo cleverly depicts her face through the mirror tilted towards the viewer. The silver mica in the background gives this otherwise simple print an extra sense of glamour and sophistication. Designed in 1920, this work was printed between 1952 and 1953 by Yasuo Hashiguchi.

Medium: Woodblock Print

Dated: Designed July 1920

Size: 15" x 10.4"

Signature: Goyo ga



Woman at the Hot Springs

Hashiguchi Goyo (1880 - 1921)

There are almost five hundred hot springs throughout the islands of Japan. Here, Goyo depicts a woman at one such retreat. The steam from one of the pools counters the bend of her body, enclosing her elegant reflection in the foreground. The size of the bathhouse insinuates that it is not a private bathroom, but a hot spring. This design was printed under the supervision of Yasuo Hashiguchi between 1950 and 1952 in a limited edition of 150. The printers were Danshi Imai and Kikumatsu Taguchi.

Medium: Woodblock Print

Dated: Designed August 1920

Size: 20" x 9.5"

Signature: Goyo ga



Woman Washing Her Hair
Hashiguchi Goyo (1880 - 1921)

The key block for this print was made the year before Goyo died, but it was printed under the supervision of his nephew, Hashiguchi Yasuo, in 1952. This is one of a limited edition of 150. Goyo exposes a sensual and private act as this woman bends forward to wash her hair. The pale colors of the interior and her body are separated by the glow of mica and her contrasting jet-black hair. The room is minimalistic, created with only a few vertical and horizontal lines. The contours of her body are echoed in the curves of the water basin.

Medium: Woodblock Print
Dated: Designed 1920
Size: 21 6" x 16"
Signature: Goyo ga



Woman After Bath

Hashiguchi Goyo (1880 - 1921)

Goyo met his favorite model, Tomi, through a colleague from the Tokyo School of Fine Arts. Goyo was not comfortable with the negotiating required to find a model to pose for him, so he asked his fellow artist, a sculptor, to find him a model with the most beautiful neck and shoulders. The presence of ukiyo-e in Goyo's work is clear throughout the entirety of his work, but it is invigorating to also see the presence of his Western training in this work. This print was from an edition that was done after Goyo's death by the family.

Medium: Woodblock Print

Dated: Designed July 1920

Size: 17" x 11.2"

Signature: Goyo ga



Woman Applying Powder

Hashiguchi Goyo (1880 - 1921)

Modern realism and the traditional image of a woman at her vanity are both expertly expressed in Goyo's masterpiece *Woman Applying Powder*. The complexity of the pattern and shading in relation to the folds of this woman's kimono is one of the many aspects of this sensual print that has made it so vastly popular. This is a lifetime print. The blocks were engraved by Takano Shichinosuke and printed by Kanzo Somekawa.

Medium: Woodblock Print

Dated: 1918

Size: 19.7" x 13.6"

Signature: Goyo ga



Woman at the Toilette

Hashiguchi Goyo (1880 - 1921)

This drawing is a study for the famously acclaimed woodblock print *Woman Applying Powder* (1918). That print, along with *Woman Combing Her Hair*, were so well received that the Japanese government issued a stamp with these images at the time. Shin hanga made a triumphant push to define the more traditional characteristics of Japanese culture in a time of vast modernity. This drawing not only offers a glimpse into the wonderment of the artistic process, but also Goyo's understanding of a quintessential Japanese beauty.

Medium: Drawing

Dated: 1918

Size: 11 6" x 16"

Signature: Unsigned



Girl Applying Rouge

Hashiguchi Goyo (1880 - 1921)

Rather than the traditional geisha, Goyo usually preferred waitresses and maids as his models. However, this print is a portrait of Chayofuku, a maiko, or an apprentice geisha, which is indicated by her ornate red and blue headpiece and her hairstyle. She does not gaze out at the viewer, but down into her mirror with her rouge lipstick in hand. Inhabiting the entirety of the foreground, she is a true beauty of the floating world. This is one of Goyo's lifetime prints. It was engraved by Masazo Koike and printed by Kanzo Somekawa.

Medium: Woodblock Print

Dated: February 1920

Size: 14.8" x 10.5"

Signature: Goyo ga



Woman Holding a Tray

Hashiguchi Goyo (1880 - 1921)

The model for this print was a maid at Matsuyoshu Ryokan, an inn in Kyoto. Unlike Goyo's other prints, this portrait has a dark, haunting atmosphere. Interestingly, he chose to have this young woman hold an object that symbolizes her job at the ryokan. Though the young woman's expression is serene and her pose relaxed, the darkness of the background and her clothing lend a sense of mystery to the entire work. This is one of Goyo's lifetime prints. The engraver was Shichinosuke Takano and the printer was Kanzo Somekawa. On the reverse: Hashiguchi Goyo and Goyo Hanga Kenkyujo.

Medium: Woodblock Print

Dated: January 1920

Size: 14.9" x 9.8"

Signature: Goyo gaz



Woman Holding a Towel
Hashiguchi Goyo (1880 - 1921)

The key block of *Woman Holding a Towel* was reportedly made in October 1920, months before Goyo passed away. On his death bed he asked Kikumaro Fujiki to oversee the publishing of this print. It was printed in two color schemes by Kanzo Somekawa before the end of 1921. Unique to most of Goyo's beauties, *Woman Holding a Towel* wears a gold ring on her left hand. The color of the fabric and the detail in the butterflies varies between the two prints. The presence of mica gives the black robe a radiant sense. Goyo seal on reverse.

Medium: Woodblock Print
Dated: 1920
Size: 17" x 10.9"
Signature: Goyo ga



Woman Holding a Towel (color variant)

Hashiguchi Goyo (1880 - 1921)

This is a color variant of Woman Holding a Towel. The color of the robe and the detail in the butterflies varies between the two prints. The maroon robe and orange towel evoke a warmth and sensuality as she gently touches her face. There are seven Goyo seals on front and reverse

Medium. Woodblock Print

Dated 1920

Size 11" x 10.9"

Signature: Goyo ga



Woman Holding a Firefly Cage

Hashiguchi Goyo (1880 - 1921)

Though this print may seem minimalistic at first glance, the delicate touches tell a different story. While the kimono is undecorated, the obi around her waist is ornately patterned and carefully layered. Her thin tendrils of hair create a sense of transparency. A fan hangs from a strap wrapped around her wrist. Though the shape of the fan is simple, Goyo adds an expressive image of fish swimming down a stream. Fluttering around the print are several small fireflies, suggested by a few well-placed lines. The key block for this print is thought to be lifetime, but the design was printed posthumously. On the reverse: Sealed Mie, inscribed Honke yori dasu (from the family).

Medium: Woodblock Print

Dated: Designed July 1920

Size: 18" x 11.3"

Signature: Goyo ga



Woman with Pocket Mirror and Cat

Hashiguchi Goyo (1880 - 1921)

Though this black and white print (sumizuri) was published around 1949, Goyo made the key block before his death in 1921. The lines of the print have a weightless quality that is anchored by the black cat in the corner. Overall, this simple print is an excellent example of the serene and graceful way Goyo captured more domestic scenes. The engraver of the key block was Masazo Koike. Sealed on the reverse: genuine, and Hashiguchi Mie.

Medium: Woodblock Print

Dated: Designed September 1

Size: 14" x 11.7"

Signature: Goyo ga



Woman Folding Kimono
Hashiguchi Goyo (1880 - 1921)

A young woman is portrayed in the midst of folding a kimono. The scene is minimalistic, set against a plain grey background. Goyo portrays the woman in a simple white garment with her hair tied neatly on her head. The pale yellow sash is the only subtle spot of color. With a few sweeping black curves, Goyo evokes the folds of the kimono, the lines of her body, and a suggestion of spatial depth. Goyo only left a drawing for this design, he never completed the key block. The printing was supervised by Yasuo Hashiguchi between 1950 and 1952.

Medium: Woodblock Print
Dated: Designed October 1920
Size: 10" x 15"
Signature: Goyo ga



Woman Wearing a Tabi
Hashiguchi Goyo (1880 - 1921)

A seated young woman floats on a grey background. Head bent, she examines her tabi. This entire print is composed of only a few contours, but the variety of widths of each line creates a dominant image. Her belt and the slight detail in hair is the only places where color appears. Supervised by Yasuo Hashiguchi this work was printed in 1952 from one of Goyo's drawings.

Medium: Woodblock Print
Dated: Designed 1920
Size: 15" x 10.3"
Signature: Goyo ga



Woman in a Summer Kimono

Hashiguchi Goyo (1880 - 1921)

The standing figure is the focal point of this colorful print. She is dressed in a dark blue, floor-length kimono patterned with blush pink flowers. Examining the portion of her obi in her hands, she allows the rest of the vibrant fabric to drape down onto the floor. The large flowers on the obi echo the small blooms of her kimono, creating a striking contrast. Her posture leans back, ever so slightly, as her feet tilt towards each other. Casting her gaze slightly downward, she brings attention to the right side of the print where a lamp hangs against the deep purple wall. While this work was printed after Goyo's death, the key block and color blocks were done during his lifetime. Inscribed on reverse: Honke no in Hashiguchi Goyo (seal of family, Hashiguchi Goyo).

Medium: Woodblock Print

Dated: August 1920

Size: 10.8" x 11.31"

Signature: Goyo ga



Peonies

Hashiguchi Goyo (1880 - 1921)

While Goyo is primarily known for his prints of beautiful women, he was a masterful artist in many mediums and genre. This unique watercolor of flowers reveals his comfort and love for nature as a subject. The overlapping leaves and variety of gentle color tones create a dense picture field that varies greatly from Goyo's characteristic minimalism. *Peonies* shows the diversity of the artist's style and the difference between his treatment of women and nature.

Medium: Watercolor Painting

Dated: 1915 - 1920

Size: 16.5" x 11.5"

Signature: Unsigned (Seal, Goyo)



Crows and Trees

Hashiguchi Goyo (1880 - 1921)

Apparent in this work is the artist's willingness to experiment with different compositions and styles. This stark print differs from Goyo's other landscapes, which usually are intricate and colorful. Here, the artist expresses the scene with bold abstract black forms. The mountains convey a sense of spatial distance and layering, while the simple silhouettes of the crows add charming detail. On reverse sealed Hashiguchi Mie and signed in pencil Hashiguchi Mie, Goyo seal, Honjo seal.

Medium: Woodblock Print

Dated: c. 1915

Size: 10.5" x 14"

Signature: Go (in black square), Goyo (in red)



By the River

Hashiguchi Goyo (1880 - 1921)

In this rare watercolor, a man and his horse fight against the river's wind. Watercolors are among the first steps of the creative process, and one can assume that this is among the most original of the artist's thoughts. Since Goyo died unexpectedly, many of his watercolors and drawings did not proceed to the woodblock stage. This simple landscape not only sheds interesting light on the artistic process, but also shows how Goyo could successfully create forceful landscapes, as well as delicate women.

Medium: Watercolor Painting

Dated: c. 1915 - 1920

Size: 15.25" x 10.25"

Signature: Unsigned



Ducks

Hashiguchi Goyo (1880 - 1921)

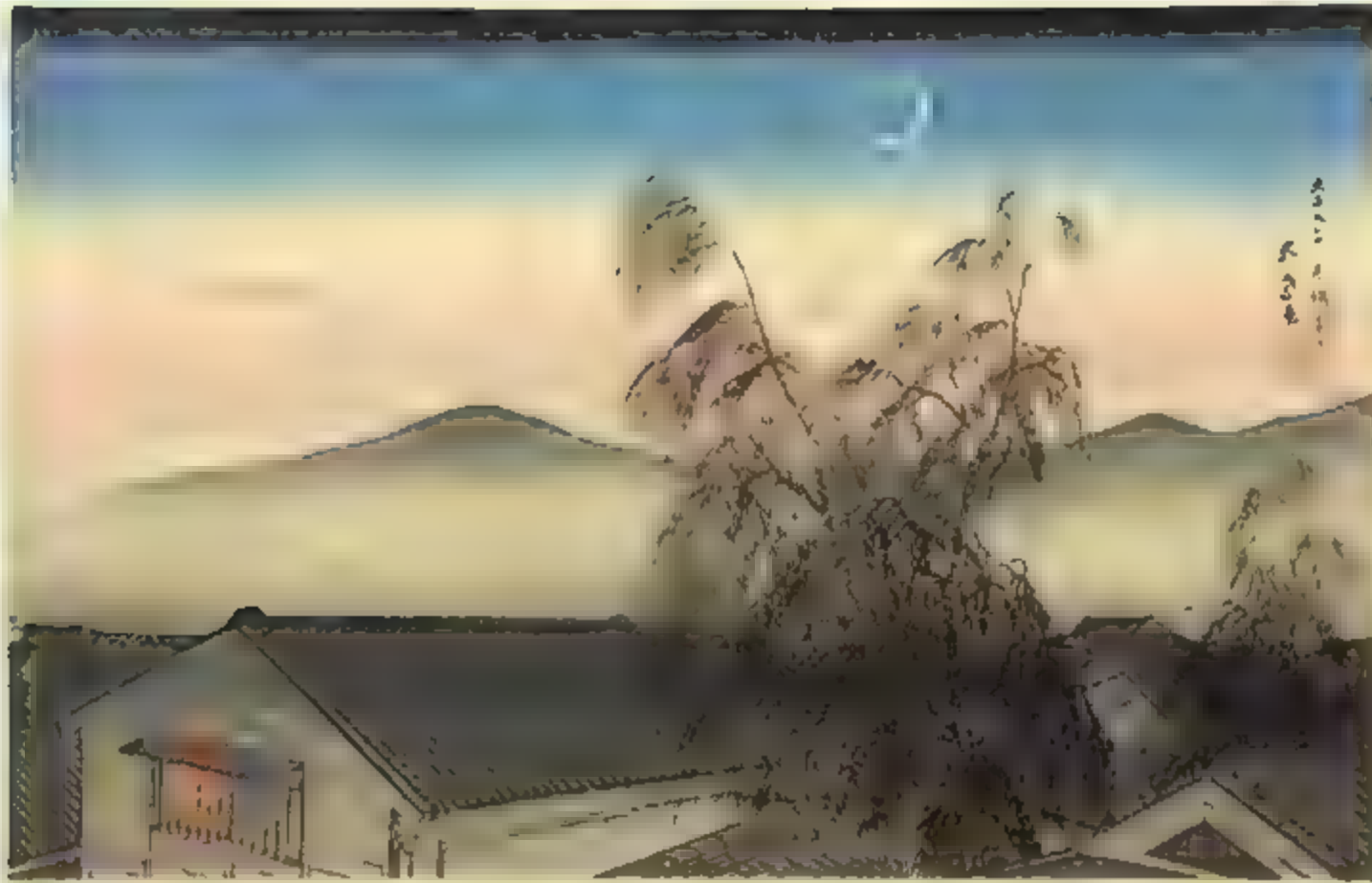
This is the only nature study Goyo completed in his lifetime. Goyo was a scholar of *ukiyo-e* and an avid follower of Utamaro. Though Utamaro was famous for his beauties (*bijin-ga*) it is thought that Goyo found inspiration from Utamaro's various duck prints and his famous bird book, *Momochidori*. The color of each duck's tail indicates a male or a female, a symbol of fidelity.

Medium: Woodblock Print

Dated: August 1920

Size: 9.6" x 14.8"

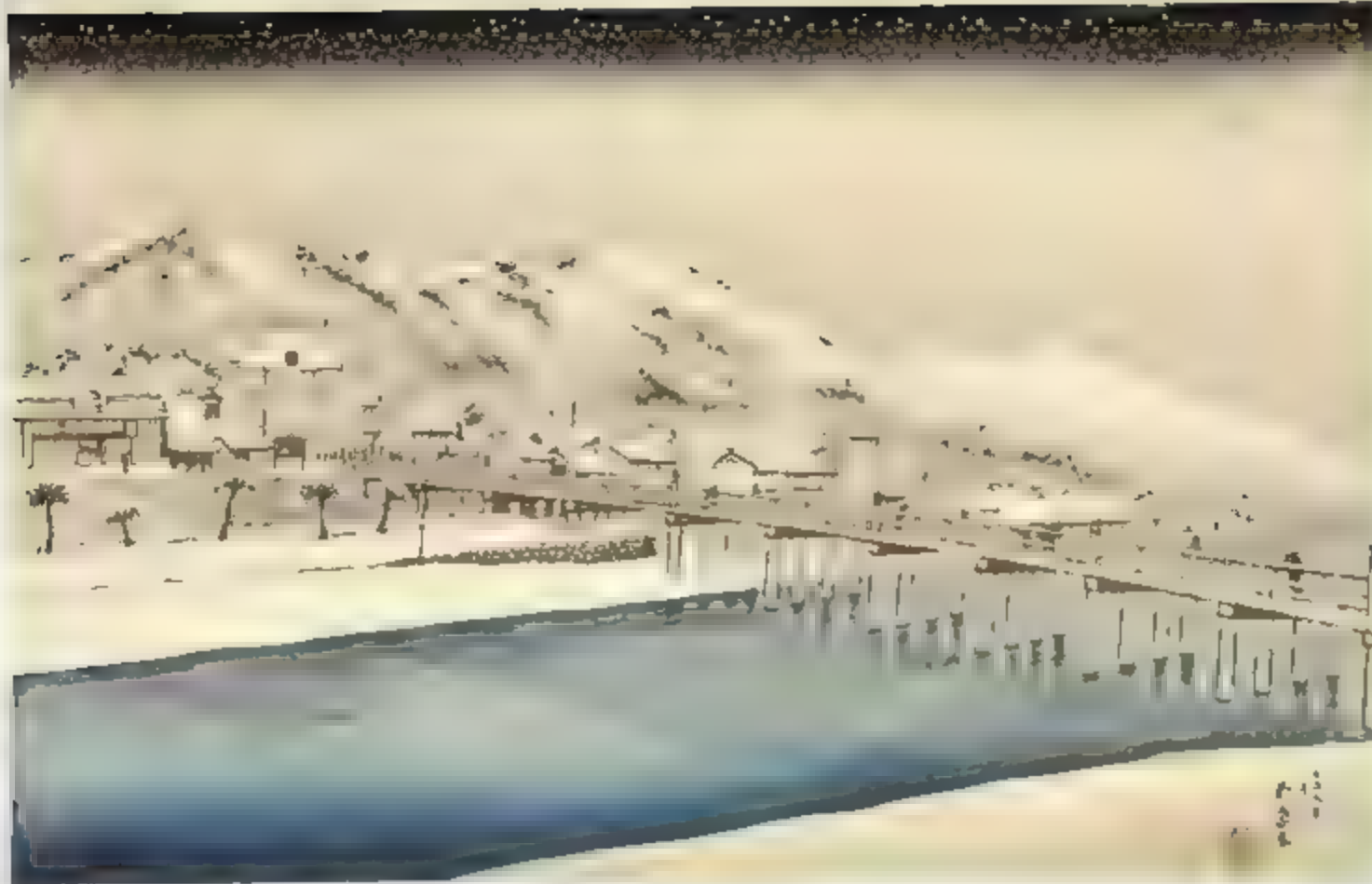
Signature: Goyo ga



Evening Moon in Kobe
 Hashiguchi Goyo (1880 - 1921)

Goyo was not only an artist, but also a collector and scholar of traditional *ukiyo-e*. He was particularly fond of Utamaro and Hiroshige and wrote monographs about both artists. Goyo's love of Hiroshige's works is apparent in his landscapes. Using a soft palette of colors and careful attention to the gradients in the sky and the mountains, Goyo appears to have drawn inspiration from Hiroshige's use of unique perspective. This lifetime print was supervised by Goyo himself and printed by Kanzo Somekawa.

Medium: Woodblock Print
 Dated: January 1920
 Size: 10.9" x 17.4"
 Signature: Goyo ga



Sanjo Bridge in Kyoto
 Hashiguchi Goyo (1880 - 1921)

From across the Kamo River, snow falls steadily, blanketing the city and the surrounding mountains. The bridge cuts across the print on the diagonal, leading us into the city. The clear blue color of the river strikes a strong contrast to the white of the rest of the scene. Goyo's use of a simple color palette gives the print a sense of clarity and elegance, allowing the viewer to savor the details of the print without the distraction of color. Goyo completed this print during his lifetime. It was designed for Edo-e Kanshokai members. Reverse seals: Goyo Hanga Kenkyujo, Sample #1, Hashiguchi Collection.

Medium: Woodblock Print
 Dated: January 1920
 Size: 10.9" x 17.3"
 Signature: Goyo ga



Yabakei

Hashiguchi Goyo (1880 - 1921)

This rainscape shows Goyo's diversity as an artist. Set against a backdrop of misty mountains, farmers guide a horse-drawn wagon down a winding path. Small farmhouses dot the landscape in the distance. Rain comes down from the grey sky in a steady, silver sheet. While the background is somber and shadowed, the foreground is dotted with blue and patches of soft green grass. Goyo imbues a quiet, gentle scene with a sense of grandeur. This print was completed by Goyo during his lifetime and printed by Kanzo Somekawa, assisted by Hisamatsu Kubodera. Engraver: Takano Shichinosuke (sealed on margin).

Medium: Woodblock Print

Dated: 1918

Size: 14.4" x 21.5"

Signature: Goyo ga



Two Maiko

Hashiguchi Goyo (1880 - 1921)

Two pensive young maiko (apprentice geisha) sit dressed in elaborately decorated kimonos and obis. The duality of the beauties is indicative of Goyo's fascination with traditional ukiyo-e in a time of modernity. The level of detail of this drawing suggests that Goyo had every intention of transferring this onto the woodblock and publishing prints.

Medium: Drawing

Dated: 1915 - 1920

Size: 17.5" x 11"

Signature: Unsigned (Seal, Goyo)



Kneeling Nude

Hashiguchi Goyo (1880 - 1921)

This soft nude is created with strong, simple contours. Goyo drew a large amount of nudes—an extremely popular practice in Western schools at the turn of the century. Presumably this use of nude models was also incorporated at the Tokyo School of Fine Arts where Goyo studied Western Painting. A sense of touch dominates the work as her hands relax upon her foot. Fine quality drawings such as this one are difficult to find in today's art market. Collector seal. Tobin.

Medium. Drawing

Dated. 1915 - 1920

Size: 16.5" x 11.5"

Signature: Unsigned (Seal, Goyo)



Woman with a Cloth

Hashiguchi Goyo (1880 - 1921)

This sketch shows a young woman seated on the floor with a piece of cloth held between her teeth. She is dressed in a simple kimono with a decorative obi and her hair neatly swept up. Her right hand is on the floor to support herself. Though her gaze is directed toward the viewer, she appears unaware of anything around her, absorbed in her own thoughts.

Medium: Drawing

Dated: 1912 - 1950

Size: 17.5" x 12"

Signature: Unsigned (Seal, Goyo)



Seated Woman

Hashiguchi Goyo (1880 - 1921)

This drawing shows a full-length seated woman in the nude. Her face is slightly turned away, her gaze directed into the distance. Like Goyo's other portraits of woman, he portrays her with a calm expression and relaxed posture. The treatment of her face and body imbues this work with a sense of realism.

Medium: Drawing

Dated: c. 1920

Size: 15.5" x 10.5"

Signature: Unsigned (Seal, Goyo)



Title Page for Tanizaki Junichiro
Hashiguchi Goyo (1880 - 1921)

This is a black and white key block print of a Japanese woman reading a book near a window. It was used as the frontispiece for the novel *Atsumono*. Written by Tanizaki Junichiro, this book was published on January 2, 1913 by Shunyodo. The actual frontispiece was printed in color.

Medium: Woodblock Print
 Dated: 1913
 Size: 8.9" x 6.4"
 Signature: Unsigned (Seal, Goyo)



Mount Ibuki in Snow

Hashiguchi Goyo (1880 - 1921)

This is a key block proof. Snow capped trees line a winding river that leads to a mountain in the distance. The only signs of human activity are the small bales of hay and the snow covered structures in the bottom right corner. Proof prints such as this are particularly important works because they reveal the artistic process. This design was commissioned for Edo-e Kanshokai and published by Watanabe. Each print of this limited edition of 100 was given to the members of Edo-e Kanshokai. Collection seal Tobin.

Medium: Key Block Print

Dated: January 1920

Size: 10.9" x 15.6"

Signature: Goyo ga



Woman Reading a Book: from Natsume Soseki

Hashiguchi Goyo (1880 - 1921)

In this drawing, Goyo illustrates a partially nude woman reading a book, surrounded by a background of overlapping foliage and stars. The sketch is made up of rough, simple black lines of equal thickness and tone. This is an illustration for the book *Yokyoshu* (Drifting in Space) by Natsume Soseki, which was published in 1906 by Okura Hattori-shoten.

Medium: Brush sketch

Dated: c. 1906

Size: 8.7" x 6"

Signature: Unsigned (Seal, Goyo)



Studies for Designs

Hashiguchi Goyo (1880 - 1921)

This unique work gives an insightful glimpse into Goyo's artistic process. Several small black and white vignettes cover the page, spontaneous, unlabored studies and sketches by the artist. The subjects of these small images range from flowers to figures of men and women, to abstract motifs, demonstrating the range of Goyo's interests. More than in his prints, informal studies like this are most directly connected to the hand of the artist.

Medium: Brush sketches

Dated: c. 1915-1920

Signature: Unsigned

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RONIN GALLERY

425 Madison Ave
New York, NY 10017
212.688.0188
www.roningallery.com
ronin@roningallery.com

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